



ALLEN MEMORIAL ART MUSEUM

BULLETIN

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ALLEN MEMORIAL ART MUSEUM

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Foreword: The Major and the Minor

The publication of the eighteenth volume of the *Bulletin* brings to the fore a very important question: what is the role of the so-called "minor arts" in education?

It is the thesis of our museum that art as an unambiguous, visual manifestation of man's tendencies of mind has no major and no minor forms, only degrees of quality and that, therefore, the collecting and display and the teaching from the minor arts is not only desirable, but indeed essential to education.

The question is raised because most of this volume will be given over to the minor arts. In this first issue is a study of one of the important drawings in the Oberlin collection. The second number will deal with the art of ancient and medieval goldsmiths and constitute a catalogue of the Melvin Gutman Collection of gold objects. Many of these have never been shown before and they will remain on view for many months as an extended loan.

There are many reasons why the decorative arts are significant in visual education and the Oberlin collection already includes a number of pertinent examples, among them a Romanesque ivory chessman, a late Mannerist portable altar by Jacopo Ligozzi, a Rococo porcelain grotto from Nymphenburg, an Etruscan mirror, and several bronzes of different periods. Some of these objects are miniature versions of larger forms, some have a utilitarian background, but all, because of high quality, demonstrate unequivocally that the decorative arts can be primary arts.

Certainly this is true also of the masks of Africa, the *ikons* of Byzantium, and Gothic manuscripts. In their small compass they are equal to other arts of their times as expressive vehicles. This is not to minimize the great expressive forms, such as the Byzantine church interior and the Gothic cathedral with their more complex but no more pointed references.

In some cases our only, or our chief available, remains are minor arts, as is the case in Greek vase drawings where Greek sculpture is translated in the contour drawings of the organic human body. Such work is the epitome of Greek attitudes of mind, wherein man was the measure and the body a standard of perfection. Without these Greek vases we could not teach from fine first-hand examples, for Greek sculpture of quality is rarely available in this country except in another

decorative arts form, the small bronze. When quality is present I believe this miniature form is just as significant as the large.

So we shall endeavor to obtain the finest decorative arts to add to Oberlin's collections. Gathering these is not easy. Heirlooms remain in families and no records are kept; rarely can we trace the pedigree of these household works of art. The contemporary object is another matter. It is all around us and can be pointed out to students and left to various established collecting agencies to preserve for posterity.

It is the responsibility of Oberlin to collect and exhibit for its students the minor and the decorative arts, and of its teachers to show what constitutes the greatness of these arts. This is no easy task for it demands greater sensitivity to quality in both student and teacher. To paraphrase a literary critic, how difficult and dull the inexperienced observer would find most of the great minor arts of the past; and yet, it is always in the name of the easy past that he condemns the difficult present. The test is, therefore, not so much of the student as of the teacher who is challenged to probe into the difficult past manifested in these minor arts so that the student will not be satisfied with the easy present!

Charles Parkhurst
Director



1. Guercino, *Mars and Cupid*

Oberlin

A Drawing by Guercino *

One of the more recent acquisitions of the Allen Memorial Art Museum is a study of a warrior and a *putto* (fig. 1) by Giovanni Francesco Barbieri, called Guercino. It is executed in pen and bistre on white paper and is mounted on an eighteenth century mount.¹

The drawing depicts the warrior, a full-length male nude, in a position roughly frontal to the picture plane. His head, covered with a plumed helmet, is in profile to the right; his gaze follows his extended and gesticulating left arm. The suggestion of a cloak encircles his shoulders and falls from his left arm in a series of calligraphic swirls. The *putto* pulls his sword-bearing right arm down and back with all the weight of his little body. The lines are executed with a quill pen that rhythmically traces and retraces the general contours. In a few places, these contours are reinforced, and systems of parallel hatchings applied to suggest plastic form picked out by light and by shadow. The touch seems swift, yet deliberate; it exhibits the bravura that is the hallmark of Guercino's style.

To what end is all this exuberance directed? What is behind the drawing? When was it made, and for what purpose?

In the Galleria Estense at Modena is a canvas by Guercino entitled 'Venus, Mars, and Cupid' (fig. 2). Immediately striking the eye of anyone hunting for comparisons with the Oberlin drawing is the figure of Mars, appearing on the left. He seems to be wearing the same

* This article grew out of a seminar paper prepared under the direction of Professor Wolfgang Stechow. I am grateful to Professor Stechow for his continued interest and guidance.

¹ H. 10 $\frac{1}{16}$ in. W. 7 $\frac{1}{16}$ in. Acc. no. 58.154 R. T. Miller, Jr. Fund. Mount: ruled geometric border. See F. Lugt, *Marques de Collections, Supplément*, 1956, no. 2858c, who states that such framings are often found on Guercino drawings. On the basis of this border it is assumed that the Oberlin drawing was among the many which the artist left to his nephews, Benedetto and Cesare Gennari, Bologna, inventoried in 1719; in 1763 to Carlo Gennari, grandson of Cesare, during whose ownership borders probably executed. See Lugt, *ibid.* for additional conjectures on pedigrees of drawings with this mount.

Watermark: crowned shield bearing flower petals.

Watermark of mount: a stag in circle surmounted by a P.

Neither in Briquet.

I am indebted to the following institutions for permission to reproduce the following drawings and paintings:

Galleria Estense, Modena, fig. 2.

Wellington Museum (Crown Copyright), Apsley House, London, figs. 3 and 4. The Courtauld Institute, London, Witt Collection, figs. 5, 6, and 7.



2. Guercino, *Venus, Mars and Cupid*

Modena

helmet as the man in the drawing, and though he is only a half-figure, his pose is much the same. He too is placed frontally to the picture plane, his face turned right, his left arm extended. The movement of the arm, impulsive and forceful but to no apparent purpose in the drawing, is greatly restrained and put to definite use in the painting: the outstretched hand slowly and deliberately pulls back a curtain which would otherwise fall between him and Venus. The restraint is emphasized by a reduction of the contrapposto of the figure; the head turns only to three-quarters position in place of the profile view of the drawing, and the arm itself does not move back in space but remains in the same plane as the whole of the torso. The right arm is entirely changed to fit the requirements of the composition. The little cupid has moved to the space between Mars and Venus, from which place he soberly shoots his arrows out at the spectator. He does not need to restrain this

GUERCINO

slow-moving Mars, who rather than brandish a sword, plants his staff firmly (one imagines on the ground which does not show) and nicely parallel to the dexter edge of the canvas forming a perfect 'stop' to any further movement in that direction. This Mars is fully clothed in a suit of armor and presents a rather hard silhouette in the soft, diffused light. Thus finally, he is seen as something quite different from the spiralling, dynamic figure of the drawing over whose limbs a strong and sportive sunshine seems to play. The two do, however, look related.

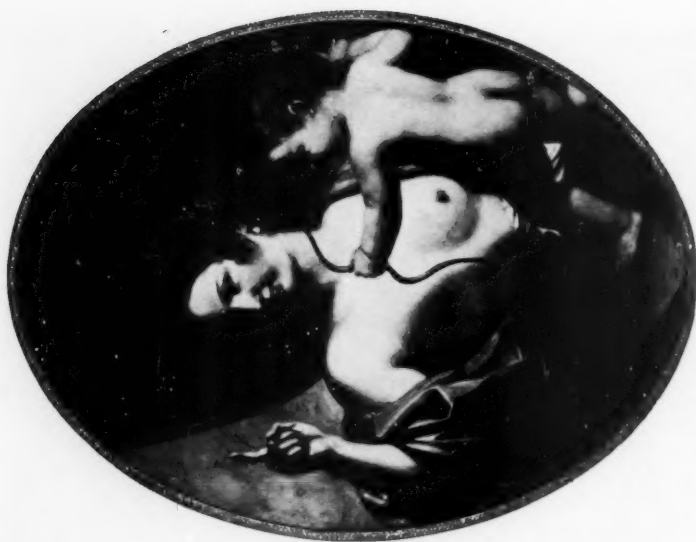
In the collection at Apsley House, London, are two upright ovals by Guercino; one represents 'Mars as a Warrior' (fig. 3); the other 'Venus with Cupid' (fig. 4). This Mars seems to be midway in spirit between the Oberlin drawing and the Modena canvas. He wears the same helmet, and the cape, which quietly falls over the left shoulder in the Modena picture, here is looped around his torso and bravely flares out behind him — though what gives it this movement is not clear, for Mars is standing quite still. The pose differs slightly from that in the Oberlin drawing and the Modena painting: the figure turns three-quarters of his back to us and then twists his neck to look over his shoulder and out of the picture. The left arm is extended in front of the body, the sword-bearing right arm is drawn backwards. Despite a violent twisting of the body, the figure awkwardly postures rather than moves, and the placidity of the facial expression belies any raging impulses.

The same type of warrior figure turns up in several Guercino drawings. The Witt Collection possesses two of them. One, executed in pen and wash (fig. 6), presents a sword-wielding figure wearing a cape and suit of armor which is similar to that worn by the Mars of the Apsley House painting (fig. 3), and which comprises a close-fitting shirt of mail with an open square neckline and short sleeves cuffed with bands of steel. The pose is entirely different but the modelling is very similar. In these two works, broad patches of light and shade softly model the figure; there are few hard contours and the decorative distribution of lights and darks is important to the whole composition. In short, the handling in both can be termed 'painterly'; and while Mars in both instances appears in a solid, organic form, this form is not one of sculptural solidity.

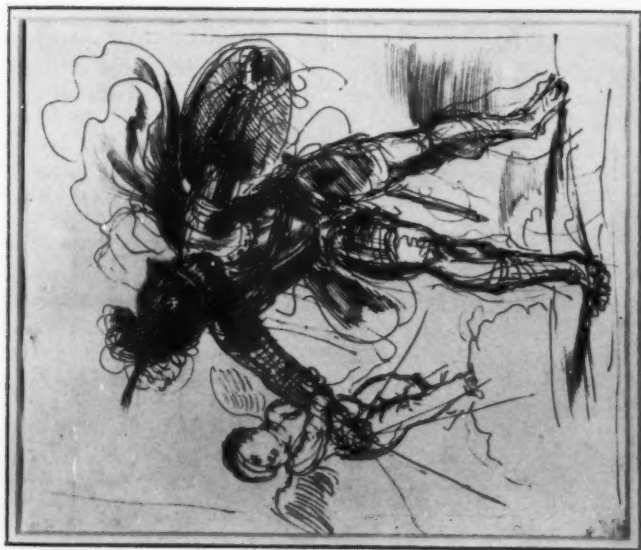
The second Witt drawing is a pen sketch (fig. 5). Mars, fully clothed in armor identical with that worn by Mars in the Modena painting, takes a pose analogous to that in the Oberlin drawing. He bends further forward at the waist and his torso twists to the right. The left arm, though flung out as in the Oberlin drawing, here supports a shield.



3. Guercino, *Mars as a Warrior*



4. Guercino, *Venus with Cupid* Apsley House, London



5. Guercino, *Warrior and Cupid*
Witt Collection,
The Courtauld Institute, London



6. Guercino, *Warrior*
Witt Collection,
The Courtauld Institute, London

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The sword-bearing right arm is again restrained by a cupid with essentially the same gesture as that in the Oberlin drawing. Individual details sort themselves out as comparable: the right feet, the left knees and calf muscles, the heavy line of shadow under the rims of the helmets, and the faces and arms of the little *putti*.

The handling, too, presents many analogies. There is the same tracing and retracing of outlines, the same parallel hatching, and the same addition of calligraphic flourishes. Alike in both are the cloud-like puffs traced with a single, lightly turning stroke of the pen. The actual strokes in the Witt drawing seem harder and more direct; there is a greater use of hatching to produce spots of dark which are not present in the Oberlin drawing.

The three drawings and paintings bear a clear relationship to one another. It may be thus assumed that Guercino was experimenting with the theme 'Venus, Mars, and Cupid' around the year 1634, the date of the Modena painting.² This is the only one of these works to bear a date.

Let us now briefly consider the development of Guercino's style in painting, and see whether or not the Oberlin drawing, the two drawings from the Witt Collection, and the paintings from Modena and Apsley House can be fitted as a series into this development.³

'St. William Receiving the Habit' painted in 1620 is the culmination of Guercino's style before it underwent the influences of Rome. Light is the most important element; it dissolves form in patches of deep shadow and areas of brilliant light. Fragments of mass thus formed are fused with their environment. Violent contrapposto further disrupts solid form. There is an effective alliance between the movement of light and the suggested movement in the forms. These forms are placed diagonally within the picture space and there is movement back into this space, then out again to the surface of the picture plane. The whole is united in a painterly conception and execution. Such is Guercino's natural style and native idiom; in it he was perfectly at ease and through it he expressed artistic visions of no mean merit and integrity. It was a style that had come to maturity in the Bolognese school and is consistent with contemporary products of that school, notably works by Lodovico Carracci.

² Thieme-Becker, *Allgemeines Lexikon*, Vol. XV, 1922, p. 218.

³ This analysis is based upon the following works of Denis Mahon: "Notes on the Young Guercino", *Burlington Magazine*, March and April, 1937; *Studies in Seicento Art and Theory*, London, 1947; "Guercino's Paintings of Semiramis", *Art Bulletin*, September, 1949. See also "Il Vero Guercino" by Matteo Marangoni in *Dedalo*, 1920.

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In 1621 Guercino went to Rome, and the modest, humble painter from the provinces, who had not even enjoyed the best training that his native region could have offered him, was overwhelmed by the new and fashionable ideas that had captivated the capital city. The classicistic Roman style of the successful Annibale Carracci led the way, reinforced by the cool logic of Domenichino.

The subsequent history of Guercino's style shows his valiant though ultimately unsuccessful attempt to submit his natural elan and free-flowing baroque style to the requirements of the new classicism. In a gradual and uneven fashion, he began to flatten out his figures and compositions; he avoided markedly recessional poses in individual figures or groups and sought instead arrangements in parallel rows or planes. Through a marked use of verticals and horizontals the composition was stabilized and movement restrained or restricted. Hard and fast boundaries replaced the painterly chiaroscuro of his earlier work. Individual figures, in front or side view (rarely in the old preferred three-quarter position) became distinct individual elements related to each other through the compositional lines and by the fact that they are placed at an equal distance from the spectator, that is, in a single plane or in a few clearly related planes. His light becomes more diffused and is kept subsidiary to the forms. As much and as best he can, Guercino restrains his impulses toward coloristic and painterly brilliance.

During the 1620's, these new ideas are at war with Guercino's early style. The stylistic shift begins with the 'Burial and Reception into Heaven of Saint Petronilla,' finished in 1623, and was not complete much before 1640.⁴ Guercino's *œuvre*, then, can be divided roughly into three main periods: the early, from about 1614 to 1622; the middle, from 1622 to 1640, and the late, from 1640 to the painter's death in 1666. Dating within the middle period must be based upon how far the assimilation of classicistic ideals has progressed and upon how many of the earlier Bolognese characteristics have been eliminated.

The pair of oval paintings in Apsley House belong to the middle period, but they are not as classicistic as the Modena picture of 1634. In the latter the modelling is firm, almost hard; the composition is enconced in two clearly differentiated and parallel planes; the figures are seen in essentially frontal and profile positions; and the surface composition is in terms of a simple vertical to the left in the figure of Mars,

⁴ Mahon, *Studies in Seicento Art and Theory*, p. 106.

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offset by a triangle to the right formed by the sitting form of Venus. The cupid between the two figures repeats the vertical line of the Mars and of Venus' back, and in connecting the two main figures, suggests a diagonal that neatly bisects the canvas from the lower right-hand to the upper left-hand corner.

In the Apsley House pictures, the modelling is softer, the contours are not so insistently sculptural, and the bright light does not throw the form into relief against a dark background, but describes a kind of rich atmosphere through which the form moves and with which it somewhat blends. Venus and Cupid are seen in front and back views respectively, but the Mars is put in a strongly diagonal position, and the movement of the limbs can be described only in terms of several planes. The facial types are essentially the same in the pair of ovals and in the Modena painting.

The Apsley House pair, considered within the framework of Guercino's development, obviously precede the Modena picture of 1634. The question is by how much.

They were probably done around 1629, just at the moment in Guercino's career when the proportion of early and late characteristics was most nearly balanced. This date is likely for several reasons. First of all, when they are put between early works, such as the 'Elijah Fed by Ravens' of 1620⁵ or the 'Saint William of Aquitaine',⁶ and later works, such as the Modena painting or the 'Semiramis' of 1645,⁷ they seem more planimetric and more relief-like than the former, less so than the latter; indeed a compromise between the two points of view. 1629 is a date approximately half-way between the two poles.

Comparisons with dated works of the years 1628-1630 also bring many similarities to light. For example, in the 'Guardian Angel' of 1628 in the Galleria Colonna in Rome,⁸ the handling of the modelling and the light corresponds to that in the Apsley House paintings, as does roughly the fashion in which the forms are disposed.

These stylistic considerations seem to be confirmed by documentary evidence. In the journal kept by Paolo Antonio Barbieri, Guercino's brother, who shared a workshop with Guercino and kept an account of the fees Guercino received, is listed on the 23rd of February, and

⁵ *Ibid.*, p. 71, fig. 1.

⁶ *Ibid.*, p. 19, fig. 5.

⁷ Mahon, "Guercino's Paintings of Semiramis", *Art Bulletin*, September, 1949, p. 219, fig. 2.

⁸ Nefta Grimaldi, *Il Guercino*, Bologna, 1956, plate 91.

on the 17th and 26th of March, 1630, payment for a Mars and a Venus. The first mention of the painting(s), "della Venere, e del Marte," repeats the article. This makes a connection of the entry with the two paintings at Apsley House very likely. The entry concerned with the Modena painting is for the 18th of January, 1634. It refers to this single painting thus: "... del quadro di Venere, e Marte (1) ...".⁹ Thus documentary evidence seems to support the date 1629 or 1630 for the Apsley House pictures.

The pen and wash drawing in the Witt Collection and the Oberlin drawing bear a definite relationship to the Apsley House painting. A comparison of the two drawings with the Apsley House figure of Mars and with the 'Hercules and Antaeus' of 1631¹⁰ in the Palazzo Sampieri, Bologna will bring the relationships of the warrior figures into clearer focus. All of these works show the same artistic conception of the male human figure. Organic human form is the prime interest; organic form seen in terms of the structural relationships of the individual parts. In all of them there is a sensuous exploration of light striking the varying surfaces of the human form. The Oberlin drawing and the 'Hercules and Antaeus' are particularly close in this respect. Infinitely subtle variations of dark and light in small areas spread and multiply until they reach the exterior contours of the bodies; the skin is literally seen as a covering stretched over the basic contours of the human frame. The Oberlin Mars is the graphic counterpart of the painterly type of figure in the 'Hercules' painting.

This particular vision is characteristic of just this high point of the middle period. It seems to be a last showing of the early painterly treatment of surfaces at the moment when the forms themselves are beginning to emerge from the patches of bright light and whole areas of dark shadow and to assume individual existence. By the time of the 'Study for Saint Michael' in Waltham Abbey or by 1644¹¹, Guercino had lost his interest in surfaces as such. The architectonic articulation and physical balance of the human form claimed all of his attention. The second Witt drawing, that of the Warrior in full armor (fig. 5), would seem to be a step in this direction.

It is true that the significant changes which mark the steps of

⁹ Account book of Paolo Antonio Barbieri, included in Malvasia, *Felsina Pittrice*, Bologna, 1841, vol. 2, p. 308.

¹⁰ Date given as 1631 by Grimaldi, *op. cit.*, plate 94; as 1630 by Thieme-Becker, *op. cit.*, Vol. XV, p. 218.

¹¹ Mahon, *Studies in Seicento Art and Theory*, p. 50, fig. 16.

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Guercino's development as a draughtsman are not completely parallel with those which serve as the basis for establishing the chronology of his paintings. Guercino's style as a draughtsman did not undergo the radical change that affected his painting style. Throughout his life, he preferred the linear pen drawing to the modelled chalk drawings made popular by the Carracci. Though the composition of his late drawings might be more classicistic than that of his earlier work, Guercino's handling of such compositions remains close to his native and painterly idiom. Studies for late paintings differ from the paintings themselves; they are conceived in terms of his early style. The same holds true when he combines wash with linear pen work. Thus Guercino's drawings are difficult to date and any attempt to date them by comparison with paintings must be supplemented by a careful search for subtle changes in technique and handling of line in the drawings themselves that may help in establishing chronology.

The 'Group with St. William of Aquitaine'¹² is connected with the painting 'Saint William Receiving the Habit' and therefore is datable c.1620. It is done entirely with a pen, in a scratchy sort of technique. In this it somewhat resembles the 'Warrior and Cupid' (fig. 5) from the Witt Collection, where the same collection of parallel hatchings to form dark areas is evident. The 'Saint William' sketch seems more awkward both in the organic construction of the human form and in individual line, however, and a comparison of the two works does not inevitably lead to the conclusion that they are contemporary.¹³

In 1622 or 1623 Guercino did the study in the Windsor Collection for 'Saint Petronilla'.¹⁴ This is a compositional study and as such must

¹² A. G. B. Russell, *Drawings by Guercino*, London, 1923, Plate XII.

¹³ Two other drawings, not dated but of interest, are two variations of 'Christ and the Adulteress' in the Albertina Collection. See Alfred Stix and Anna Spitzmueller, *Beschreibender Katalog der Handzeichnungen in der Staatlichen Graphischen Sammlung Albertina*, Vienna, Vol. III, 1941, no. 221, p. 23, plate 49 and no. 221r, p. 23, plate 50. These exhibit the same free handling of the pen as does the Oberlin drawing and the same general technique of working in from the contours. A hint of the familiar helmet appears on the figure to the extreme left in no. 221, whose nervously drawn fingers recall those of the gesticulating Mars. On the face of the Christ in 221r appears the same type of hatching noticed in the Oberlin work. A third Albertina drawing, no. 223, plate 50, 'Mary and the Christ Child,' is most similar to these in feeling and handling, and can be dated c. 1620 as it is another study for the St. William of Aquitaine painting. The lines of these Albertina drawings are lighter and shorter than those in the Oberlin study; they are not so individually sure and cannot be characterized as 'bold'; this would indicate that they preceded the Oberlin drawing.

¹⁴ Mahon, *Studies in Seicento Art and Theory*, pp. 83-86, fig. 32.

not be confused with studies of individual figures or groups of figures. It can be used only to indicate in a general way Guercino's graphic style in the early twenties. The figures are seen first in terms of contours which are indicated by single lines rather than by the multiple lines used in the Oberlin drawing. The shadows are put in with wash. Only in the clouds and in the trail of the kneeling saint's dress do we see bits and snatches of the calligraphic line that we have come to look for in Guercino's work.

In the study for 'SS. Gregory, Ignatius Loyola, and Francis Xavier' (private collection, Rome)¹⁵, done in 1625 or 1626, no attempt is made to describe organic mass, but the similarity to the Oberlin drawing is in the character of the lines themselves. In both, long, sweeping strokes of the pen describe the figures and then go off on playful variations of their own. The lines which grow thicker and thinner as the pressure of the pen was varied possess a sureness not found in other line drawings. In the backgrounds of both are summary, cloud-like 'doodles'.

The Witt collection contains still another drawing important to our study. Of a type quite similar to the Oberlin Mars (i.e., made for the painter's own use), it has been called 'Mother Warding the Evil Eye From Her Child' (fig. 7), and the date 1628 at the bottom appears to be in the same hand as the drawing itself.¹⁶ Again appear the looping strokes, feeling out contours with a sure rhythm. Again there are cloud-like puffs in the background, and again calligraphic loops to describe a fall of folds: compare the cape of Mars and the hem of the mother's skirt. This Witt drawing seems to be done with two pens; the heavier one working in a lighter color of ink. It exhibits more similarities with the Oberlin drawing than any datable drawing yet considered.¹⁷

¹⁵ *Ibid.*, p. 99, fig. 43.

¹⁶ Judgment of Philip Troutman, Curator of the Collections, the Courtauld Institute Galleries.

¹⁷ The Witt Collection contains yet another drawing interesting to our study, a mother embracing her child, sometimes referred to as 'Venus Seated, Embracing Cupid', no. 1358 in the Handlist to the Witt Collection. Done in bistre, pen and wash it exhibits several similarities with the Oberlin drawing: the cupid's head is almost the same as that of the Oberlin cupid's; the right arm of the cupid has several outlines as does the arm of the Oberlin cupid. The calligraphy continues to develop outside the boundaries of the figure proper. A wider pen was used than in the Oberlin drawing, for the variations in the thickness and thinness of the strokes are greater. The figure of Venus is conceived in outline, then finished with delicate touches of wash. This is a finished drawing, more composed and more elegant than the Oberlin 'Mars and Cupid', but stylistically not very far removed from it. This drawing has been dated 1628 by A. G. B. Russell, *Drawings by Guercino*, Plate VII, but there seems to be no other evi-

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'Esther and Ahasuerus' from the Baer Collection is probably from around 1639.¹⁸ It is a brilliant line study of two half-figures, and except in the head of Esther, attempts no three-dimensional description. In this one head appears the use of small dots coupled with parallel hatching in the modelling; a technique that only appears in Guercino's later work and which does not appear in the Oberlin drawing.¹⁹ The types of these figures are very elegant, another characteristic of late works.

The 'Study for Saint Michael' in Waltham Abbey is a combination of pen and wash, and is from 1644.²⁰ The contours are much more summarily indicated than in the earlier drawings, and the form depends heavily upon the added wash. The feverish, looping strokes have been replaced by more economical, short, but very sure lines which in places serve to give an exquisite sense of contour. The bravura evident in the Oberlin drawing has disappeared. The rhythm of the moving human form itself supplies the beauty and interest of this drawing; it is no longer found in the beauty of the individual strokes of the pen as in the Oberlin drawing.

From this representative selection of dated Guercino drawings in pen and ink, those showing the closest affinities with the Oberlin drawings are those from the 1620's. One of these is dated 1628, one year before the Apsley House pictures were probably completed. The Oberlin drawing, in all likelihood, is one of a series of experiments with the figures of Venus, Mars, and Cupid made by Guercino in the late 1620's and early 1630's. The Oberlin drawing would belong toward the beginning of this series, and can be dated with some assurance around 1628.²¹

What becomes clear as one compares this series with both earlier and later works is the strong impression they give of having been done from life. The artist's hand seems to transcribe directly what he sees

dence linking this date to this drawing. The Courtauld Institute has no other note on it.

¹⁸ Fogg Art Museum, *Drawings from the Collection of Curtis O. Baer*, Jan. 11 - Feb. 25, 1958, fig. 5, note p. 18.

¹⁹ A technical trick he is believed to have picked up from Ribera's etchings. See Mildred Akin Lynes, *The Drawings of Guercino in the Dan Fellows Platt Collection*, Englewood, N.J., M.A. Thesis, New York University, 1940, p. 63.

²⁰ Mahon, *Studies in Seicento Art and Theory*, p. 51, plate 16.

²¹ The other Witt drawing of a warrior seems closer in spirit to the Modena picture of 1634 and delineates the same suit of armor as seen in the painting. It could be a reworking of the Oberlin study for the second painting of this theme.



7. Guercino, *Mother Warding the Evil Eye from her Child*
Witt Collection, The Courtauld Institute, London

with his eyes; few mental calculations or aesthetic considerations intervene. This interest in visual facts is a part of Guercino's heritage from the Bolognese school. The Carracci themselves, natives of Bologna whose first artistic successes were achieved in that city, insisted upon careful studies after nature as the basis for their great classical compositions.

On every hand Guercino's connection with and dependence upon the Carracci is evident. As far as is known, he never was a member of their academy nor did he study with any of the three individually. Yet

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like any aspiring artist of his generation, he must have studied these models of success with great care.

Guercino's style as a draughtsman can only be explained in terms of the Bolognese school. This school of drawing shows a definite preference for thinking in terms of linear contours. A system of light and free lines established the outlines of the figures; the modelling was then added to this framework. Most often this was done with wash; or if the drawing was on tinted paper, with white. The basis of the craft was command of line. The most frequent type of drawing found in the work of this school is the compositional sketch, though studies of individual figures occur in this same general technique.

The Carracci worked in this fashion during their Bolognese period, and continued to use it for quick compositional sketches or *pensieri* throughout their careers. What Guercino in effect did, was to cleave to that style he first learned, perhaps in his native Cento²². Most of his drawings seem to be either finished drawings done as independent works with an honest eye to pecuniary profit, or *pensieri*. Few are studies in the sense of "complet(ing) by exterior observation the inner visions of his *pensieri*"²³, although his many caricatures are amazing abstractions of observed types. They are not, however, studies proper as made by the Carracci and their followers.

As everyone knows, it is the exception that proves the rule, and Oberlin has the distinction of owning an exception. This figure of

²² Guercino did elaborate on the Bolognese linear technique in various ways, however, to achieve his modelling. Parallel hatchings occur occasionally in Bolognese drawings, but the use of wash is more prevalent. Guercino might well have seen and adopted Agostino Carracci's systems of parallel and cross hatchings which Agostino is thought to have adapted from etching techniques. A second possible source of this particular aspect of Guercino's style is Boldrini's woodcuts after Titian, with which Guercino was familiar. Guercino went to Venice in 1618, where he might well have absorbed lessons in drawing from any number of artists of that city. The Venetian style of drawing was not far removed from the Bolognese. It too was linear, but with a greater emphasis on flowing line and personal calligraphy. The few drawings left by Titian are a prime example. It was Palma Giovine who introduced the young Guercino to the wonders of Venice and especially to Titian; parallels between his work and Guercino's are numerous. In the graphic collection in Munich is a sheet with several figures by the younger Palma. In the lower left hand corner of this sheet is a tiny figure that immediately recalls the Oberlin Mars. (see Hans Tietze and E. Tietze-Conrat, *The Drawings of the Venetian Painters*, Plate CLXXXIII, 3, no. 1037.) There also exist drawings originally attributed to Guercino that have since been reassigned to minor Venetian masters.

²³ Charles de Tolnay, *History and Technique of Old Master Drawings*, New York, 1943, pp. 19-24.

GUERCINO

Mars is a study proper, but a study done in that technique usually reserved for *pensieri*. In the same category is the pen and wash drawing of the Warrior in the Witt Collection. Other drawings that in appearance and technique seem to fall into this category upon closer inspection seem to have been products of the imagination, playful inventions rather than preparatory studies.

The net results of the impact of classicistic Rome on Guercino as far as his graphic œuvre is concerned was an enrichment and development of his own native style. A fuller conception of plastic form and the articulation of the human figure were integrated with his command of the Bolognese line and its chiaroscuro. He absorbed nothing, in this area, that was contradictory to his early training and natural proclivities; he did not try to change fundamentally his way of doing things to suit the popular taste. Perhaps this is because drawing was not so important to him as was painting; it was with his canvases that his meat and potatoes lay. He himself is said to have remarked late in life that he changed his style of painting against his better judgment "to please the ignorant and get money".²⁴

Be that as it may, his drawing style is an artistic landmark. Its specific importance lies in the combination of Bolognese drawing techniques with the custom and conception of making finished drawings. It was this synthesis that influenced generations of later draughtsmen. Guercino was actually one of the first to create independent drawings made for sale.

Guercino drawings exhibit a sureness, a freedom and a bravura that are characteristically Baroque. They have been collected, prized and copied by generations of artists, connoisseurs, and collectors. Oberlin is indeed fortunate to own this brilliant example.

Anne K. Horton
Toledo Museum of Art

²⁴ Roger de Piles, *Art of Painting*, London, 1774, p. 212.

Announcements

Mrs. Hazel Barker King

Mrs. Hazel Barker King, curator of the Museum from 1928 to 1952, died on October 11 in Corning, New York. At the time of her retirement an exhibition was held in her honor and a special issue of the BULLETIN was dedicated to her. The long series of outstanding acquisitions and exhibitions made during her tenure as curator mark twenty-four years of distinguished and devoted service to Oberlin. Some of her friends have now begun a memorial fund in her name for the Oberlin Friends of Art.

An appreciation of Mrs. King will appear in the next In Memoriam Membership folder.

Oberlin Archaeological Society

The Oberlin Archaeological Society is sponsoring three lectures during the academic year 1960-61:

November 3, 1960: Professor Millard B. Rogers, Associate Director of the Seattle Art Museum: "Kiln Sites of Kyushu and their Wares";

March 2, 1961: Professor Philip Mayerson, New York University, "Ancient Ghost Towns in the Desert";

April 13, 1961: Professor Herbert W. Benario, Emory University, Atlanta, "Hadrian as Architect".

Friends of Art

Two film programs for members have been planned for the fall semester: on November 18 Federico Fellini's "The White Sheik," and John Hubley's color animation, "Moonbird"; on February 3, Ingmar Bergman's "The Naked Night," and the Moiseyev Dancers in "The Strollers."

Saturday morning art classes for children of Family Members of the Friends of Art began on November 12. Supervisor of the program is Mrs. Nellie Whiteside. The four classes are guided by Miss Sandra Daley, assisted by Misses Linda Merritt, Martha Tippet, and Georgia Tufts.

ANNOUNCEMENTS

Fall and Winter Exhibitions

October 3-31

Graphic Arts of Sweden

Circulated by the National Serigraph Society

October 4-31

The Camera Reports

Circulated by the Toledo Blade

November 3-22

Paintings by Sol Witkewitz

Loan Exhibition

November 28-December 16

Baudelaire, Critique d'Art

Circulated by the French Embassy

December 1-16

Purchase Show

January 3-22

Photography in the Fine Arts

Loan Exhibition

September-December

Costumes from the Middle East

Helen Ward Memorial Collection

December-February

Ecclesiastical Vestments

Helen Ward Memorial Collection

Attendance

Attendance from September 1959 to September 1960 was 29,469.

Summer Classes in Paris and Vienna

Dr. Louis Grodecki, curator of the Musée des Plans-Reliefs, conducted a course last August in and around Paris on Gothic Art in the Ile-de-France for students enrolled in the Oberlin College French Summer Session.

Dr. Anton Macku of the University of Vienna taught for the second consecutive summer a course on Italian Art of the High Renaissance and Mannerism to students participating in the College's German Summer Seminar in Vienna.

BULLETIN

Staff and Faculty Notes

Paul Arnold was the leader of a conference on religious art held at Kirkridge, Bangor, Pennsylvania, August 22-24. He attended the meetings of the Midwestern College Art Conference at Michigan State University, East Lansing, October 20-21 and was elected a member of the program committee. With *Forbes Whiteside* he is giving a series of six lectures on "Ideas in the Arts" to the Elyria Art Crafters.

At the annual meeting of the International Institute for the Conservation of Historic and Artistic Works—American Group, *Richard D. Buck* was re-elected Chairman for 1960-61. On May 30 he accompanied a shipment of American-owned 15th-century Flemish art objects from Detroit to Bruges, Belgium as conservator and technical expert through an arrangement between the Intermuseum Conservation Association, the Detroit Institute of Art and the City of Bruges. At the close of the Bruges exhibition he accompanied the American-owned objects and the Belgium-owned objects to Detroit for the exhibition, "Flanders in the Fifteenth Century," to be shown there from October through December. He will make a final examination of the objects after the close of the exhibition. On June 30 he spoke informally to the IIC-United Kingdom Group at the University of London. During the summer he travelled extensively visiting museum laboratories in London, Brussels, The Hague, Munich and Florence. He was invited to witness the preparation and transportation of Ruben's large triptych, *The Descent from the Cross*, from the Antwerp Cathedral to the Institut Royal du Patrimoine Artistique in Brussels. At the request of the Institut, he examined the painting and submitted a report on its condition.

On November 20 *Edward Capps* gave a lecture on "Carolingian Art" in the National Gallery, Washington, D.C. It was one of six given between November 6 and December 11 by various lecturers on the subject: "The Origins of Christian Church Art."

Anne Clapp has joined the Intermuseum Conservation Association staff as Assistant Conservator after four years in the National Park Service, Independence Hall, Philadelphia. Miss Clapp was a temporary member of the ICA staff in 1955-56. *Kay Silberfeld* has come to the ICA Laboratory as a student-trainee for the year 1960-61.

During July *Chloe Hamilton* attended the National Trust Summer School on Historic Houses of England at Attingham Park, Shropshire.

ANNOUNCEMENTS

Ellen Johnson has returned from Sweden where she gave a series of lectures on Abstract Expressionism at the Institute for Art History, Upsala University, a lecture on "Contemporary American Painting" at the Modern Museum, Stockholm, and a brief radio broadcast on "Contemporary Swedish Painting" a subject on which she did research during the summer.

Charles Parkhurst was elected Vice President of the Association of Art Museum Directors and attended the Executive Committee in New York on November 4. The previous week he attended the Board of Directors meeting of the College Art Association in New York. On October 20 he took part in the Midwest College Art Conference held at Michigan State University, East Lansing, as a member of a panel which discussed "Acquisitions and the Role of the College Gallery." He lectured on "Romanesque Art and the Pilgrimage Road" at Notre Dame University on November 7 and on "The Decorative Arts in a College Museum" at the Art Institute of Chicago on November 22.

During the summer *Margaret Schaufler* gave a lecture on "Japanese Art" to the World Seminar of the United Church of Christ of which she was a member.

Wolfgang Stechow has been elected a member of the Committee on Grants of the American Council of Learned Societies. He gave a lecture on "The Image of Winter in German Romanticism" at the University of Indiana, Bloomington, on October 17, and one on "The Influence of Rembrandt's Landscape Etchings on his Contemporaries" at the Rembrandt Symposium, University of Michigan, Ann Arbor, on November 9.

Clarence Ward gave a chapel address on the "Fine Arts in the Liberal Arts College" and a lecture on "The French Cathedral" at Ashland College on October 21. He spoke to the Oberlin Alumni in New York on November 21 on the "Allen Art Museum." As a supplement to his course on American Architecture he is giving a series of public lectures on the same topic.

Forbes Whiteside attended the Annual Teacher Education and Professional Standards Conference held in San Diego on June 21-24 and the Midwest College Art Conference at Michigan State University on October 20-21. With Paul Arnold he is giving a series of six lectures to the Art Crafters of Elyria. He judged Elyria's Annual Outdoor Art Exhibition, and with Elmer Novotny of Kent State University and Edward Henning of the Cleveland Museum, the Annual Art Competition sponsored by the Cleveland Junior Chamber of Commerce.

Loans to Museums and Institutions

E. L. Kirchner, *Before the People* and

Gustav Klimt, *Portrait of a Woman*

To the Museum of Modern Art, New York

Exhibition: "Art Nouveau," June 6-September 6, 1960.

To Carnegie Institute, Pittsburgh, October 13-December 12, 1960; Los Angeles County Museum, January 17-March 4, 1961; Baltimore Museum of Art, April 1-May 15, 1961.

Fifty-seven Japanese Woodcuts from the Mary A. Ainsworth Collection

To the American Federation of Arts, Circulating Exhibition

Exhibition: "A College Collects: Japanese Prints from Oberlin College," October 1960-October 1961.

Jackson Pollock, *Untitled*, watercolor and etching

To Michigan State University, East Lansing

Exhibition: "American Painting since 1900," June and July, 1960.

Tan-yū, *Landscape* and

Oguri Sotan, *Landscape*

To Scripps College Art Gallery (for the Claremont Graduate School, Claremont, California)

Exhibition: "Japanese Art in America," April 19-May 15, 1960.

Richard Diebenkorn, *Woman by a Large Window*

To the American Federation of Arts, Circulating Exhibition

Exhibition: "The Figure in Contemporary American Painting," November 1960-November 1961.

J. F. Kensett, *Temple of Neptune*

To the American Federation of Arts, Circulating Exhibition

Exhibition: "Major Work in Minor Scale," December 1959-December 1960.

Joyce Treiman, *Sculpture I*

To Willard Gallery, New York

Exhibition: "Joyce Treiman," March 1-March 26, 1960.

Benjamin West, *Portrait of General Kosciusko*

To Munson-Williams-Proctor Institute, Utica

Exhibition: "Art Across America," October 15-December 31, 1960, no. 109, ill.

Catalogue of Recent Additions

PAINTINGS

Carlo Innocenzo Carlone, Italian,
1686-1775. *Lamentation over
Christ.*

Oil on canvas, 25½ x 17¼ in.
Gift of Dr. George Katz (60.44)

IVORY

Chinese, 16th century. *Kuan Yin.*
H. 6¾ in. Traces of gilt.

Purchase in memory of Mary Mc-
Clure (60.43)

SCULPTURE

Byzantine, ca. 300 A.D. *Head.*
Porphyry, H. 9½ in.
Gift of Melvin Gutman (60.34)

Recent donations to the Helen Ward
Memorial Collection include cos-
tumes and textiles from Miss Hel-
ena Simkhovitch, Miss Edith Met-
calf, and Miss Myung Moon.

METALWORK

Italian, Brescia, late 16th century.
Salt Cellars.

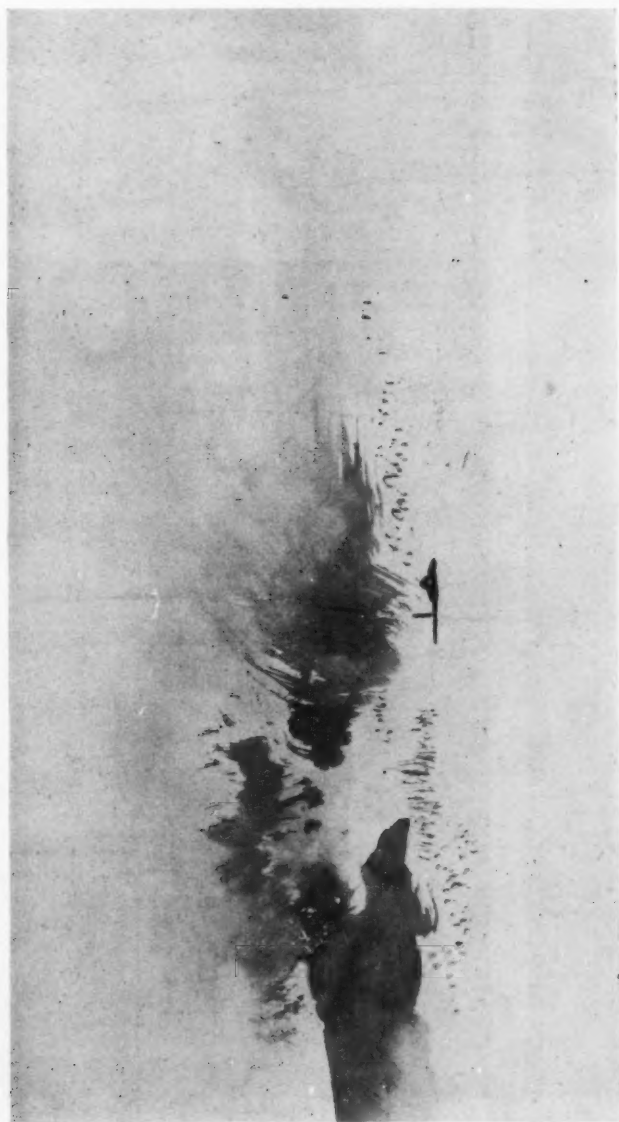
Silver, iron, enamel and gilt, H. 4 in.,
L. 5 in.

Purchase in memory of Charles L.
Freer (60.39)

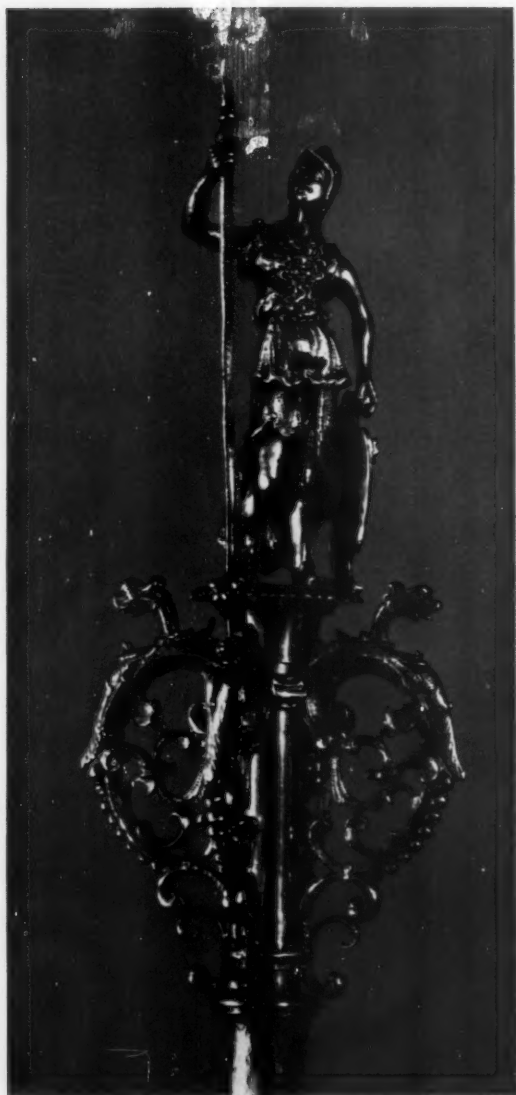
Two additions to the collection made in 1960 (AMAM *Bulletin*, Vol. XVII, No. 3,
pp. 119-120) are illustrated on the following pages.



Tan-yü, *Landscape* (detail)



Tan-yü, *Landscape* (detail)



German or Netherlandish, ca. 1600, *University Mace*

MUSEUM CALENDAR, FALL - WINTER, 1960

	GALLERY I	GALLERY II	GALLERY III	PRINT ROOM	COURT	HELEN WARD MEMORIAL ROOM	OTHER
NOVEMBER	Paintings, 14th to 18th Centuries (Permanent Collection)	Paintings by Sol Winkewitz (Loan Exhibition)	Paintings, 19th and 20th Centuries (Permanent Collection)	18th Century Drawings — Swift Glass (Permanent Collection)	Sculpture, Decorative Arts (Permanent Collection)	Costumes from the Near East (Permanent Collection)	Renaissance Arts (Gallery IV) (Permanent Collection)
DECEMBER	"	Purchase Show	"	Recent Acquisitions — Swift Glass (Permanent Collection)	"	Ecclesiastical Vestments (Permanent Collection)	Baudelaire, Critique d'Art (Studio Building) (Loan Exhibition)
JANUARY	"	Photography in the Fine Arts (Loan Exhibition)	"	Members Choice VII: Friends of Art Acquisition Party — Swift Glass	"	"	19th and 20th Century Prints and Drawings (Permanent Collection)
FEBRUARY	"	Oriental Rugs (Permanent Collection)	"	Master Prints — Swift Glass (Permanent Collection)	Melvin Gutman Loan Collection of Early Gold	"	"

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 Loughlin F. McHugh
 Eric Martz
 Mariana Masterson
 Nicholas Metcalf
 Barbara A. Meyer
 Robert Myers
 Carter Nelson
 Marion Parry
 Sarah Phinney
 Peri Lyn Pike
 Betsy Samuelson
 Juliana Sawyer
 Joel Sherzer
 Kent W. Smith
 Linda W. Smith
 David Snider
 David B. Stein
 Elizabeth A. Summer
 Athena Tacha
 Judith Anne Trumbull
 Marianne Turney
 Barbara Walker
 Prudence White
 David G. Wilkins
 Ellen Joyce Winans

MEMBERSHIP INFORMATION

OBERLIN FRIENDS OF ART

Privileges of membership: All members will receive

A copy of each issue of the *Bulletin*

A copy of each color reproduction published of objects belonging to the Museum

Invitations to all private receptions and previews at the Museum

Announcements of all special exhibitions, Baldwin public lectures and other major events sponsored by the Museum

A discount on annual subscription to *Art News*

A standing invitation to hear lectures given in courses by members of this department when there is adequate space, and at the discretion of the instructor

Free admission to the Friends of Art Film Series

Categories of membership:

In Memoriam Memberships may be established by a contribution of \$100 or more

Life Members contribute \$100 - \$1,000 at one time to the Friends of Art Endowment Fund

Family Members contribute \$25 annually

Sustaining Members contribute \$10 - \$100 annually

Members contribute \$5 - \$10 annually.

Student members contribute \$3 - \$10 annually.

The adequate maintenance of the Museum and the development of its collections are dependent upon the assistance of its friends. We invite anyone interested in the Allen Memorial Art Museum of Oberlin College to contribute to its growth by becoming a Friend of Art under one of the foregoing groups.



